

MINUTES OF THE MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., JANUARY 19, 1932.

The sixth meeting of the Commission of Fine Arts during the fiscal year 1932, was held in its office in the Interior Department Building on Tuesday, January 19, 1932. The following members were present:

Mr. Moore, Chairman,
Mr. Winter,
Mr. Cross,
Mr. Weinman,
and Mr. H. P. Caemmerer,

Executive Secretary and Administrative Officer.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the meeting held in Washington, December 17, 1931, were approved.

2. HARRODSBURG MEMORIAL: By Act, approved March 4, 1931 (Public No. 869, page 65) Congress appropriated \$100,000 for the erection of a suitable monument to commemorate the first settlement of the West, as follows:

"Monument to the memory of the first permanent settlement of the West at Harrodsburg, Kentucky: For the erection of a suitable monument on the site of the Pioneer Cemetery at Harrodsburg, Kentucky, commemorating the first permanent settlement west of the Allegheny Mountains, "The Cradle of the Old Northwest," where General George Rogers Clark and his heroic associates at old Fort Harrod planned and inaugurated the campaign carried on by General Clark and his associates in the conquest of the Northwest Territory during the Revolutionary War, as a result of which that vast territory was established as a part of the United States of America, fiscal years 1931 and 1932, \$100,000, to be expended under the direction of the Secretary of War: Provided, That the plan and design of such monument shall be subject to the approval of the National Commission of Fine Arts: Provided further, That the Secretary of War is hereby authorized to enter into an agreement with the State of Kentucky or any subdivision thereof, or any appropriate organization existing therein, for the care of such monument."

The Secretary of War having held a competition, some 75 designs were received, one of which was selected and submitted to the Commission by Brigadier General L. H. Bash, Chief, Construction Division, Office of the Quartermaster General, War Department. The design was that of Francis Keally, Architect, and Ulric Ellerhusen, Sculptor, both of New York City. In design the memorial is to be a large oblong granite stone, architecturally treated, with sculptural relief on the face of it. The monument is to be erected at the end of a vista, having a formal approach leading to it. The monument is to be 28 feet in length horizontally. The following description was submitted by the architect and sculptor with the model:

A Monument to the Memory of the First Permanent Settlement
of the West at Harrodsburg, Kentucky

- (1) Permanence - to insure everlasting durability, granite is specified for the monument. This stone is to be a warm grey color, sand-blasted and rubbed to a smooth finish.
- (2) Parti - since the approach is from one direction only, it was felt more suitable to design the monument as a terminal to this vista; thus the design both sculptural and architectural, reads from the approaching side only.
- (3) Landscaping - for this same reason landscaping has been used to establish a rich background for the extremely simple monument proper. The planting also screens off the undesirable view of nearby houses, and is important as an agent for integrating and unifying the entire composition.
- (4) Map - the large granite map shows Clark's various routes across the vast northwestern territory. This feature is not only an important element of the composition, but would also be of considerable interest and practical value to visitors.
- (5) Sculpture - the monument faces North; we felt the necessity of introducing an alto relief in order that the Sculpture could be read at a distance as well as close-up.

The Commission discussed details of the design with the architect and with General Bash. Mr. Winter stated that he visited the place recently and confirmed

the fact that the monument is to be erected at the place designated in the plan laid out by Olmsted Brothers in Pioneer Memorial Park where there is now a fort, a stockade, an old church, a museum and a cabin in which the parents of Abraham Lincoln were married. Mr. Winter regarded the type of design as shown by the model appropriate for the memorial. Mr. Moore said that he and Mr. Caemmerer inspected the exhibition of the 75 models and that he felt the one selected by the jury and which is now being considered was quite the most appropriate for this location. The monument is to have a suitable landscape setting.

The Commission were not satisfied with the sculptural relief and advised that the sculptor should make it a subject of re-study with a view to bringing the figures into a composite group. The suggestion was made to have an Indian in the group but Mr. Keally said he thought that this would be objectionable to the people of Harrodsburg, who are very proud of this memorial since it is to commemorate their pioneer ancestors. Mr. Weinman said Mr. Ellerhusen is one of the good sculptors of the country and would make an interesting design. A curve at the top of the monument was suggested to make the stone more graceful but Mr. Keally said he thought the straight line would be more in keeping with the character of the memorial; however, he did concur in Mr. Cross's suggestion that there should be a subtle curve, which would have the effect of making the line appear straighter. Various details in connection with the mosaic map of the old Northwest to be placed in front of the monument were considered with Mr. Keally, as also the treatment of the sidewalk so as to bring it into the scheme of the whole project.

The recommendations of the Commission were embodied in a report to Gen. Bash for adoption in a further study of the design. (Exhibit A and A-1)

3. DESIGN FOR WILLIAM H. TAFT MEMORIAL AT MANILA: The accompanying letter of January 14, 1932 (Exhibit B) by Brigadier General L. H. Bash, Assistant to the Quartermaster General, submitted sketches received by his office for the proposed memorial to the late President Taft at Manila to commemorate his services as Governor General of the Philippine Islands. The Commission took the plan under advisement. The Commission felt that the design was very ordinary and the sculptural relief indicated on the buttresses of the bridge hideous. The Commission raised the question whether the memorial should be utilitarian in character and discussed this phase of the question with General Bash. General Bash said that the residents of Manila wanted a bridge over the Pasig River which runs between an old part of the city and the American section and as they had no funds they intended to make the most out of this opportunity and secure a bridge, which would be called the President Taft Memorial Bridge.

Mr. Moore said that it is his opinion that since Mr. Taft laid the foundations for the Government of the Philippine Islands while Governor General, the memorial should take the form of a monument appropriately designed and that this question should be taken up with Mr. William H. Parsons, landscape architect, for his recommendation in the matter, Mr. Parsons having helped Mr. Burnham in preparing the plan for Manila. Mr. Moore said he published a print of that plan in "The Life of Daniel H. Burnham", page 180-181.

Mr. Moore also felt it is desirable to bring this matter to the attention of the new Governor General of the Philippine Islands, Theodore Roosevelt. (Exhibit B-1 and B-2).

(On Friday, January 29, Mr. Moore and Mr. Caemmerer attended a meeting of the Joint Committee on the Library, Senator Fess, Chairman, at which time these sketches were brought to the attention of the Committee for an expression as to the appropriateness of this type of design as a memorial to Mr. Taft at Manila. Senator Fess on being informed that the Commission of Fine Arts did not regard the proposed bridge appropriate as a memorial to President Taft, said in behalf of the Committee that the Joint Committee on the Library would abide by the decision of the Commission of Fine Arts in this matter in accordance with the Act authorizing the memorial.)

4. ARLINGTON MANSION RESTORATION: Gen. Bash submitted a landscape design for the restoration of the gardens of the Lee Mansion in Arlington National Cemetery, with letter as follows:

January 18th, 1932.

Honorable Charles Moore,
Chairman, The Commission of Fine Arts,
Washington, D. C.

My dear Mr. Moore:

In the restoration of Arlington Mansion it is planned to restore the Flower Garden to the South and the Vegetable Garden to the North of the Mansion and its two dependent buildings.

In connection with the restoration of the Flower Garden, there is also being studied the possible treatment of the ground immediately surrounding the Tomb of the Unknown Dead of the Civil War. This has been advocated by patriotic societies and the Secretary of War has directed that such a study be made preliminary to initiating legislation for an appropriation.

The records show that the Flower and Vegetable Gardens were surrounded by wood picket fences and that a wood lattice Summer House of the type shown on accompanying drawings stood on the central axis of the Flower Garden. The gardens were laid out with gravel paths, and the flower gardens with flower beds with boxwood borders.

The graves along the outside of the flower garden fence were among the first burials at Arlington made before it was officially named a National Cemetery. These will not be disturbed, except three or possibly four to permit the approach to the Civil War Unknown Dead Tomb. These few will be re-interred nearby.

These designs are submitted in their present preliminary form with the request for the Commission's criticisms, advice and tentative approval.

The drawings submitted in duplicate are as follows:

Layout of Grounds around Mansion & Tomb	6608-228A
Perspective of Tomb	6608-229A, Sht. 1
Plan of Tomb	6608-229A, Sht. 2
North Elevation of Tomb	6608-229A, Sht. 3

Elevation of Summer House

Scheme "A"	6608-230A, Sht. 1
Scheme "B"	6608-230A, Sht. 2

Details of Garden Fence	6608-230A, Sht. 3
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For the Quartermaster General:

Very truly yours,
(Signed) L. H. Bash,
Brigadier General, Q. M. C., Assistant.

Gen. Bash said that since they know considerably more about the arrangement of the gardens than formerly, the old plan had been followed. Mr. L. M. Leisenring, architect of the Quartermaster General's Office, explained the plans in detail. He said the whole scheme of the garden was something like that of Mount Vernon because George Washington Parke Custis had brought it from Mount Vernon. The greenhouses are to be taken out.

Gen. Bash also said an attempt had been made to make the Tomb of the Unknown Dead of the Civil War more of a central feature; whereupon Mr. Moore informed him that the Civil War people would be satisfied if there could be a view over the city from the tomb, the same as from the Tomb of the Unknown Soldier of the World War. General Bash concurred in this.

General Bash asked Mr. Cross if a small lattice summer house placed in the historical location would unbalance the design. Mr. Cross replied that he thought it would not but that not knowing the place he could not say definitely. Mr. Moore, however, did not favor the summer house, and requested Mr. Leisenring to make further studies of the setting of the house and develop the space in front of the Tomb of the Unknown Dead of the Civil War so that there will be a view from it over the city of Washington. (Exhibit C)

5. MONUMENTS, MARKERS AND TABLETS FOR UNITED STATES BATTLEFIELDS: Gen. Bash submitted the following letter, dated January 18, 1932, with drawings of suggested monuments, markers and tablets for battlefields of the United States:

My dear Mr. Moore:

The President of a Board of Officers appointed pursuant to the Act of Congress approved June 11th, 1926, which is:

"An Act to provide for the study and investigation of battlefields in the United States for commemorating purposes"

has requested this office to prepare designs of standard "monuments", costing \$25,000.00, "markers", costing \$5,000.00 and "tablets", costing \$1,000.00.

These memorials will be placed in many different locations where the surroundings will vary greatly, and it is not believed that monuments costing \$25,000 should be constructed from a uniform design. In the case of markers costing \$5,000 and tablets costing \$1,000.00, it is believed that a standard type can be developed which, with a proper treatment of approaches and planting for each individual memorial, will be successful from an aesthetic standpoint and at the same time result in a saving of Government funds.

The drawings submitted in duplicate are as follows:

Drawing #423-100 - "Marker" costing \$5,000.00, with bronze plaque vertical
Drawing #423-101 - "Marker" costing \$5,000.00, with bronze plaque horizontal

Drawing #423-102 - "Tablet" to cost \$1,000.00.

For The Quartermaster General:

Very truly yours,
(Signed) L. H. Bash,
Brigadier General, Q. M. C., Assistant.

The Commission discussed the designs with Mr. L. M. Leisenring, Architect, of the Office of the Quartermaster General. Mr. Weinman said a standard design is impossible for \$25,000 and also a standard marker involving an expenditure of \$5,000. Memorials for such purposes should be designed in each case in relation to their location. Similarly memorial tablets should be designed in relation to their location. Both inscription and lettering should be carefully studied. (Exhibit D)

6. SCULPTURE FOR THE ARLINGTON MEMORIAL BRIDGE: Lieut. Col. U. S. Grant, 3d, Executive and Disbursing Officer of the Arlington Memorial Bridge Commission, submitted two models by Mr. James E. Fraser, designed for the Rock Creek Parkway entrance at the Lincoln Memorial. The Commission inspected them with much interest. The models are to typify Peace and the Arts of Peace in contrast with Mr. Leo Friedlander's models at the entrance to the Arlington Memorial Bridge, which are to typify War. The Commission regarded Mr. Fraser's models of exquisite design and approved them. (Exhibit E) *Mr. Friedlander's model was also approved.*

7. STATUE OF LEIFR EIRICSSON: The Commission inspected photographs of the statue of Leifr Eiricsson by A. Stirling Calder, and upon Mr. Weinman's recommendation the statue was approved. A photograph of the statue was transmitted to the Department of State with a letter of approval. (Exhibit F)

8. GENERAL ARTEMAS WARD STATUE: The Secretary submitted a photograph of a further study for the General Artemas Ward Statue submitted by Mr. Leonard

Crunelle, Chicago. Mr. Weinman inspected the photograph and said that he felt the figure of the general could be somewhat improved by making a head less bald and giving more shape to the shoulders. Mr. Crunelle was informed accordingly. (Exhibit G)

The Secretary also stated that a few days ago in conference with the Commissioners of the District of Columbia the Commissioners had agreed to provide a circle at the intersection of Massachusetts and Nebraska Avenues, N. W., but that a detailed drawing of the circle (to have an inside dimension of 160 feet) is to be prepared and approved by the National Capital Park and Planning Commission and the Commissioners of the District of Columbia.

9. JANE A. DELANO MEMORIAL: Under date of January 15, 1932, a letter was received from the Jane A. Delano Memorial Committee (Exhibit H), with which they submitted a model for the proposed Jane A. Delano Memorial to be erected in the court of the Red Cross Building. The Secretary stated that on January 15, he was in conference with representatives of the committee, Miss Adda Eldredge, Chairman; Miss Clara Noyes, Chief of the Nurses Service, and Dr. Tait McKenzie, sculptor, in regard to the model. The memorial is designed to be an exedra about 30 feet in length with a symbolic figure to represent nursing in the center and to have an appropriate setting in the court of the Red Cross grounds in accordance with a landscape plan that was prepared. The sculptor submitted a brief description of the model. (Exhibit H-1).

The model was brought to the particular attention of Mr. Weinman, who on inspecting it said he was satisfied with the general character of the design but that the figure should be entirely re-studied so as to represent sacrifice and service rather than piety as portrayed in religious statues, which

characterized Dr. McKenzie's figure. The Commission concurred in this. A telegram was sent to Miss Eldredge in accordance with this, for their committee meeting to be held in New York City, followed by a more detailed report. (Exhibit H-2 and H-3).

10. NAVAL HOSPITAL PLANS: Accompanying a letter, dated January 12, 1932, Rear Admiral Parsons submitted revised designs for the Naval Hospital development as follows:

My dear Mr. Moore:

With reference to your letter of December 22, 1931, in the matter of the proposed development of the Naval Hospital, your conference with the Secretary of the Navy, and the decision of the Public Building Commission that this area shall be developed as a medical center, the Department is submitting for the consideration of the Commission of Fine Arts revised drawings showing the plot plan of the hospital site, an elevation from the south, and an elevation from the east. I am sure the architects will be able to work out with the Commission a satisfactory solution of this problem along the lines which you have suggested.

Very respectfully yours,
(Signed) A. L. Parsons,
Chief of Bureau.

Mr. Moore said a few days ago he and Mr. Caemmerer were in conference with Secretary of the Navy Hon. Francis H. Adams and Rear Admiral Parsons in regard to the revised plan and that at this meeting the general scheme as exhibited by these sketches seemed satisfactory. Attention was called to the fact that these revised drawings contemplate buildings not more than 150 feet in height above datum, and that the proposed terrace treatment for the grounds slopes southward towards the Lincoln Memorial. Also Mr. Moore said these sketches were considered by the Public Buildings Commission, Hon. Reed Smoot, Chairman, a few days ago and that at this meeting the development of the Naval Hospital project was agreed to for the location proposed subject to the approval of the plans

by the Commission of Fine Arts. The Commission considered the sketches with representatives of the Allied Architects of Washington, represented by Mr. Dalos H. Smith, Mr. Fred V. Murphy, Mr. Nathan C. Wyeth and Mr. B. C. Flournoy. Mr. Smith submitted the following memorandum in explanation of the plans:

January 19, 1932.

Memorandum for the Fine Arts Commission.

Studies of this project have been carried on--and are now resubmitted--with three objects in view:

First, to reduce the maximum height to datum elevation of 150.

Second, to simplify the southerly aspect of the group.

Third, to develop a system of terraces for the southern hillside.

The present solution of this problem is conceived along lines suggested by the Commission to the Navy Department.

The buildings remain as originally planned in limestone and the larger scale drawings indicate a scheme of design related to the Early Federal Period. The buildings have "simple and unaccentuated outlines in plan along their southerly margin".

The termination of the Constitution Avenue development has been restudied and a point of reception for New York Avenue established. The fall of the hillside terraces from Elevation 78 to Elevation 24 (or a total of 54 feet) has been designed with three principal levels. This arrangement may be changed or modified without materially affecting the basic conception of the principal hospital group, which is now presented in the form approved by the Navy Department and the Public Buildings Commission.

In order to expedite the production work in the detailed development of the hospital plans, the architects will appreciate the comment of the Commission at this time upon the conception and design of the larger mass of the hospital, as well as upon the detailed treatment of site and southerly aspect, terraces, etc.

In connection with the designs the Commission gave particular attention to the proposed treatment of the grounds sloping south towards the Lincoln Memorial, showing a terraced treatment. There are to be three terraces. Trees are to shade the south side of the second terrace. There is to be space

underneath the second terrace for a garage. The grounds would give additional space for the sick officers quarters. The main building will have a height of 45 feet with a 15 foot setback.

Mr. Cross suggested a pilaster treatment in the center with a plain wall at the sides.

In the consideration of the subject the Commission considered a model for the Northwest Triangle prepared by Mr. William T. Partridge. This model showed also the proposed Navy Department Building to the east of the Naval Hospital. Col. Grant said there are two problems in connection with this area. One question is as to the width of Constitution Avenue, for the completion of which he now has the money and the trees. Col. Grant said the majority of the Planning Commission feel that Constitution Avenue should be not more than 72 feet wide because if it is 80 feet wide there will be too little space between the terrace and the sidewalk, as in the case of the Pan American, but that he believes the difference is so little from 72 feet that it would look like a jog in the line of the street rather than a change in width. Col. Grant said either a sidewalk next to the curb and trees on the inside or a narrower sidewalk with trees next to the curb could be used. The Commission decidedly favored the latter plan and the 80-foot width.

The other question is the one of the heating plant, the design of which has been approved by the Commission. Col. Grant stated he desired the opinion of the Commission as to the best location. Mr. Moore told him that the Commission would stand firmly in favor of having no break in the frame of the Memorial by a heating plant or any other structure.

A report was sent to the Secretary of the Navy. (Exhibit I)

11. ASTROGRAPHIC LABORATORY: Mr. S. W. Southworth of the Bureau of Yards and Docks, Navy Department, submitted in behalf of the Navy Department sketches of the Astrographic Laboratory at the Naval Observatory. The sketches were given special attention by Mr. Cross, who suggested simplifying the door at the entrance, cutting off the standard lights in front of the door and removing some of the trim around it. Revised sketches embodying these suggestions were submitted by the Navy Department and on being brought to the attention of Mr. Cross were upon his recommendation approved by the Commission. (Exhibit J)

12. WILLIAM JENNINGS BRYAN MEMORIAL: Mr. Moore stated that a few days ago Hon. Josephus Daniels called at the office of the Commission in regard to the proposed memorial to William Jennings Bryan. Secretary Daniels stated that it was their desire to secure Gutzon Borglum to design a statue. The memorial is to be erected in the National Capital in accordance with an Act of Congress (Public No. 90, approved, June 18, 1930) as follows:

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the Director of Public Buildings and Public Parks of the National Capital be, and he is hereby, authorized and directed to grant permission to the William Jennings Bryan Memorial Association for the erection on public grounds of the United States in the city of Washington, District of Columbia, other than those of the Capitol, the Library of Congress, and the White House, of a memorial to William Jennings Bryan, one time Member of the House of Representatives of the United States Congress from the State of Nebraska, Secretary of State of the United States, and three times nominated by his party for President of the United States.

SEC. 2. The design of the memorial shall be approved and the site shall be chosen by the Commission of Fine Arts, and the United States shall be put to no expense in or by the erection of the said memorial.

SEC. 3. The memorial herein provided for shall not be erected or placed in any part of the Mall or Potomac Park, nor on any

ground within one-half mile of the Capitol.

SEC. 4. The memorial shall be erected under the supervision of the Director of Public Buildings and Public Parks of the National Capital, and all funds necessary to carry out its erection shall be supplied by the donors in time to permit the completion and erection of the memorial not more than three years after the site is reported available for the purpose.

Mr. Moore said that Mr. Daniels had in mind a statue similar to that of Daniel Webster at Scott Circle and that they have \$24,000 available. Mr. Moore said also that Mr. Borglum is one of the recognized sculptors of the country and that if the Memorial Association selects him as the sculptor, he would doubtless design a good memorial. A site for the memorial at 16th Street and Columbia Road has been suggested but on considering traffic conditions at that location it was thought another site for this monument would be more appropriate. The question of selecting a site definitely is to be further considered by the Commission at the next meeting.

13. OLD CROSSING TREATY MEMORIAL: The Secretary reported that a slight amendment to the inscription for the Old Crossing Treaty Memorial was made by the Secretary of the Interior and that Congressman Selvig has approved it. The Commission concurred in the change and a copy of the revised inscription as finally approved was sent to Mr. Carl Mose, sculptor. (Exhibit K).

14. GEORGE WASHINGTON UNIVERSITY STADIUM: Col. Grant said George Washington University has the money to build a stadium to seat 50,000, which would be approximately three-fourths times larger than any other stadium Washington now has, and that as the University does not have enough money to buy the location also, it wants to get an Act through Congress authorizing the University to build the stadium on Government land, the stadium reverting to the Government within a few years. Mr. Champ Pickens, who is representing George Washington University in the selection of a location, believes the Ellipse

would be a good one, but Col. Grant did not favor this. Col. Grant said Mr. Pickens had suggested two other places--one in the space from 26th Street up to Heurich's Brewery and the other the present Brightwood Reservoir site on 16th Street. Col. Grant said he felt quite enthusiastic about the latter. Mr. Moore was not at all in favor of any of these locations. The Commission after consideration felt a suitable site for the stadium would be opposite Analostan Island on the Virginia side of the river where the Government owns sufficient ground that could be used for a stadium as well as for the needed parking facilities.

15. GEORGE WASHINGTON BICENTENNIAL 25-CENT PIECE: The Commission inspected five revised sets of models for the George Washington Bicentennial 25-cent piece at the office of the Director of the Mint. The models inspected were Nos. 44, 56, 72, 86, and 93. The models were brought to the particular attention of Mr. Weinman who after careful examination selected model No. 56 as the one that would be most appropriate for the Bicentennial 25-cent piece. The Commission concurred in this. A report was sent to Secretary Mellon. (Exhibit L)

16. AMERICAN PHARMACEUTICAL ASSOCIATION BUILDING: Dr. E. F. Kelly, Secretary of the American Pharmaceutical Association, conferred with the Commission in regard to the pending bill for the closing of Upper Water Street along Constitution Avenue between 22nd and 23rd Streets so as to enable them to begin the construction of their building. Dr. Kelly filed a copy of a letter which the District Commissioners had sent to the Senate District Committee suggesting two amendments to the bill. (Exhibit M)

After consideration the Commission agreed to the amendment proposed as to the sewers, but advised that signatures of three-fourths of the owners of

the abutting property along that portion of Upper Water Street should be sufficient. Dr. Kelly stated that the Association owns all the land adjacent to this part of Upper Water Street excepting one lot bordering on 22nd Street, for which the owner is asking an outrageous price. The Commission reported to Senator Capper, Chairman of the Senate District Committee, recommending an amendment to the bill which would require the signatures of only three-fourths of the owners. (Exhibit M-1)

17. ARLINGTON MEMORIAL BRIDGE: Mr. Moore reported that an inspection of the Arlington Memorial Bridge is to be made by the Arlington Memorial Bridge Commission, President Hoover, Chairman, on Saturday, January 23, and that it was deemed advisable to give consideration to certain details in connection with the development of Columbia Island Plaza. Mr. Moore brought to the attention of the Commission a letter from Mr. Kendall offering suggestions for the further treatment of Columbia Island Plaza. (Exhibit N and N-1)

(The Arlington Memorial Bridge was inspected by the President and the other members of the Arlington Memorial Bridge Commission on January 16, 1932. The number of automobiles that crossed the bridge on January 17, was 30,175.)

18. SHIPSTEAD-LUCE ACT PROJECTS: The Secretary brought to the attention of the Commission several applications for changes in buildings and signs in the area covered by the Shipstead-Luce Act. The Secretary stated that applicants are insistent on securing permits for the erection of signs and while they wish to cooperate with the Commission of Fine Arts they are at a loss to know what character of signs the Commission would allow, especially on Pennsylvania Avenue. The Commission called attention to the fact that the regulations are being drafted and that the rulings by the Commission should be

based on a principle that should govern in deciding upon the submissions received from the Building Inspector so far as possible.

The Commission wrote to the District Commissioners on the subject.

(Exhibit O) The Secretary stated that the draft of the regulations would be such as would be approved by the National Capital Park and Planning Commission and that Mr. Eliot, Director of Planning, has the draft in hand at the present time. (See also O-1)

19. FINE ARTS EXHIBITION OF THE GEORGE WASHINGTON BICENTENNIAL: The Commission were in conference with Mr. Alexander Trowbridge, Vice Chairman of the Committee of Artists, in regard to plans for installing the Fine Arts Exhibition. Mr. Trowbridge reported that in accordance with arrangements made by the Commission of Fine Arts with the National Museum authorities the rotunda was being cleared and the National Gallery of Art space was being made ready for the exhibition. The Secretary stated that he had received a telegram from Mr. Hewlett stating that 18 mural decorations depicting scenes in the life of George Washington are to be sent to this city early in February.

The Secretary advised that thus far no definite space has been assigned to the American Institute of Architects, the American Society of Landscape Architects and the National City Planning Institute. Col. Grant, who was present during the discussion, gave assurance that needed space would be made available either in the old Department of Commerce Building or the Architects Building at 18th and E Streets, N. W. The American Academy in Rome is to be accommodated in the National Gallery of Art space.

20. MURAL DECORATIONS FOR THE DEPARTMENT OF AGRICULTURE: The Commission of Fine Arts considered the revised sketches made by Captain White for the mural decoration of the stairway of the Administration Building of the

Department of Agriculture, which were submitted by the Secretary of the Treasury.

The sketches were brought to the particular attention of Mr. Ezra Winter, who expressed his preference for the one marked X, but on the whole felt that Captain White had made little change in the former design. Mr. Winter stated that the trees are unnecessarily heavy, so as to force one down into the middle of the picture. The head of the central figure might be framed more by raising the grain back of her. There is too marked similarity between the two reclining figures in the foreground. The criticisms of Mr. Winter were to be embodied in a report to the Secretary of the Treasury. (Exhibit P)

In a report submitted on August 24, 1931, to the Treasury Department the Commission pointed out that Captain White has chosen " a poetic conception derived from Greek mythology; whereas it would seem more appropriate to represent in the United States Agriculture Department scenes representing American agriculture". The Commission felt that Captain White had given little attention to this suggestion, and that he should be asked to submit a sketch showing scenes representing American agriculture.

(The sketches were brought to the attention of the Secretary of Agriculture for comment and he submitted a report. (Exhibit P-1)

21. MERIDIAN HILL PARK: Mr. Peaslee asked for further advice as to the model proposed for a fountain to be erected at the end of the grand terrace along 16th Street. The Commission stated that while the model had been generally approved an inspection made at the meeting of the Commission on December 17, disclosed the fact that the model was too elaborate for the site. The Commission made another inspection of the site in company with Mr. Peaslee and reaffirmed their opinion in this matter. The Commission stated, however, that the studies

made by Mr. Peaslee of this subject were helpful in coming to a proper decision in this matter and that the making of the model was therefore no waste of time and money. Col. Grant was informed accordingly. (Exhibit Q)

The Commission had as their guests at luncheon Col. Grant, Major Gillette, Dr. Kelly, and Mr. Trowbridge. The Commission adjourned at 6:00 p. m.

C O P Y

January 21, 1932.

Dear General Bash:

The Commission of Fine Arts at their meeting on January 19, 1932, considered the model for the memorial to be erected at Harrodsburg, Kentucky, to commemorate the first settlement in the West. The Commission approved the general design of the model, with changes suggested to the architect and by him to be tried out in a further study.

The sculpture, which is the chief feature and the reason for the memorial, evidently has not been studied either as a composition or as to the individual figures. The Commission expects a further study before giving approval to the monument.

It seemed to the Commission that the architecture of the memorial as indicated in the model is rather cold and severe and in the further study the architect should take this into consideration. There are certain features also in the treatment of the approach, which were explained to the architect, that require re-study. It is understood that the landscape plan will be carried out by Olmsted Brothers in harmony with Harrodsburg Memorial Park.

For the Commission of Fine Arts:

Very truly yours,

Brigadier General L. H. Bash,
Assistant Quartermaster General,
War Department,
Washington, D. C.

(Signed) Charles Moore,
Chairman.

EXHIBIT A

WAR DEPARTMENT
OFFICE OF THE QUARTERMASTER GENERAL
WASHINGTON

IN REPLY REFER TO QM 619.3 C-C (Harrodsburg)

January 21, 1932.

Honorable Charles Moore,
Chairman, The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

My dear Mr. Moore:

Permit me to thank you for your letter of January 21, 1932, giving the result of the Commission's inspection of the design for the Harrodsburg Memorial. As the architect, Mr. Francis Keally, was present at the meeting I think he has first hand knowledge of the desires of the Commission and will communicate the same to the sculptor so far as it concerns the latter. In any event, the designs after further study will be shown to the Commission at some later meeting.

Permit me to correct the possible misunderstanding in the last sentence of your letter, probably due to the fact that my explanation was not clear - this is, that Olmsted Brothers have not been given a separate commission for the landscaping which is a very small amount. It is a fact that there is a general landscape plan for the whole Park of which Mr. Frederick Law Olmsted is the author, and it will be one of the duties of the architect for the Monument project to carry out such landscaping as may be required in accordance with the Olmsted plan. I believe that this will give us satisfactory results.

For The Quartermaster General:

Very sincerely yours,

L. H. BASH,
Brigadier General, Q.M.C.
Assistant.

EXHIBIT A-1

WAR DEPARTMENT
OFFICE OF THE QUARTERMASTER GENERAL
WASHINGTON

IN REPLY REFER TO QM 619.3 C-ND
(Philippines)

January 14, 1932.

WASHINGTON D. C.

JAN 16 1932

Honorable Charles Moore,
Chairman, The Commission of Fine Arts,
Washington, D. C.

NOTED

My dear Mr. Moore:

The accompanying preliminary designs for the William Howard Taft Memorial Bridge proposed to be erected over the Pasig River, Manila, Philippine Islands, are submitted in duplicate with the request that in their present form you will advise as to their artistic merit. The opinion of the Commission regarding these designs is desired at this stage of the project in order that this office may make appropriate recommendations to the Secretary of War regarding the form the memorial should take and the further steps that will have to be taken to forward the project.

Public Resolution - No. 115, 71st Congress, First Session, approved January 26th, 1931, reads as follows:

"Joint Resolution, To provide for the erection of a memorial to William Howard Taft at Manila, Philippine Islands.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of War is authorized and directed to select a site at Manila, Philippine Islands, and to provide for the erection thereon of a suitable memorial to William Howard Taft. The design and plans of such memorial shall be approved by the National Commission on Fine Arts."

On February 12th, 1931, the Secretary of War transmitted to the Governor General of the Philippines a copy of this resolution, requesting his recommendations, and these were forwarded in the form of

Exhibit B

QM 619.3 C-ND (Philippines) Letter to The Commission of Fine Arts -
continued.

a report of a special committee appointed by him.

The design has been prepared by Mr. Juan M. Arellano, Advisory Architect of the Bureau of Public Works, Manila, P. I. Its cost has been estimated at \$1,000,000.00. The bridge and approaches will be of reinforced concrete with memorial shafts in the center. The following is quoted from Mr. Arellano's description:

"To properly accommodate the memorial shafts in a prominently visible point of the bridge, the composition of two elliptical arches was adopted. The shafts, being luminaries of monumental proportions, are at the center of the bridge having as their base the center pier. These shafts will be built of glass briquettes having an exterior smooth surface while the interior will be prismatic so as to give a diffused light as viewed from outside. They will be supported by granite plinth and on this plinth the bronze memorial tablet will be placed. Additional light will be provided in the center of the roadway of the bridge and thus avoiding any other disturbing light in the balustrade that may take the desired effect of the shafts.

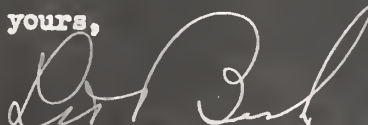
At the extreme of the two arches, there will be a block of heroic size incised with bas-reliefs of native motifs".

The designs above-referred to are shown by the following inclosures:

- | | |
|--|---------------------|
| No. 1 Photostat | - Situation Sketch |
| No. 2 " | - General Elevation |
| No. 3 " | - General Plan |
| No. 4 Photograph of Rendered Plan | |
| No. 5 Photograph of Rendered Side Elevation | |
| No. 6 Photograph of Rendered Drawing of One Memorial Pier. | |
| No. 7 Photograph of Perspective View | |

For The Quartermaster General:

Very truly yours,



L. H. BASH,
Brigadier General, Q. M. C.,
Assistant.

7 Incls. in dup.

C O P Y

January 25, 1932.

My dear General Bash:

The Commission considered the designs submitted by you for the William H. Taft Memorial at Manila.

The Commission are distinctly opposed to the erection of a bridge as a memorial to Mr. Taft. The Commission believe that this memorial presents an opportunity to honor the man and in a way creditable to the United States and representative in the highest degree of American art. This Commission is now studying the situation and will make further report to you later.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Brigadier General L. H. Bash,
Assistant Quartermaster General,
War Department,
Washington, D. C.

EXHIBIT B-1

C O P Y

January 29, 1932.

Dear Governor Roosevelt:

Congress authorized a memorial to William H. Taft to be erected in Manila. The design and location are to be subject to the approval of the Commission of Fine Arts. Plans for a memorial bridge have been submitted to the Commission by the Secretary of War and have been disapproved by the Commission. This Commission interprets the will of Congress to be that the memorial shall be monumental in character and not utilitarian. The Commission could not approve the designs for the bridge even if they had approved a bridge as a memorial.

After consulting Mr. Parsons of Bennett, Parsons and Frost, Architects, Chicago, this Commission advise that the location be in the center of the circle shown on the Manila Plan of proposed improvements drawn by D. H. Burnham. Mr. Parsons was the architect whom Mr. Burnham selected to carry out his scheme of Manila.

After consultation with the War Department, Mr. Parsons found that the Burnham scheme in so far as the location of public buildings is concerned, is in progress and while he did not definitely want to say that the location advised was the only one, yet both he and the War Department officials believe it is the best one available. Of course, the great site is on the Lunetta but this is already properly occupied by the Filipino Hero.

I am writing you so that you may be acquainted with the progress of the Taft Memorial matter so far as it has gone. Also I am venturing to send you a copy of the "Life of Burnham" wherein you will find the report on the Plan of Manila. I think the War Department never printed it and that it is available nowhere else.

I may say that Mr. Parsons has designed the plan for the extension of the Capitol Grounds in Washington. He is a quiet man of rare ability and good sense.

Respectfully yours,
(Signed) Charles Moore,
Chairman.

Hon. Theodore Roosevelt,
Governor General,
Manila, Philippine Islands.

EXHIBIT B-2

C O P Y

January 25, 1932.

My dear General Bash:

Replying to your letter of January 18, the Commission of Fine Arts considered the plan prepared for the restoration of the flower garden at Arlington Mansion, which was studied in connection with the treatment of the grounds immediately surrounding the Tomb of the Unknown Dead of the Civil War. The Commission believe that this study should be carried further than it has been with particular reference to the tomb. The Commission recommend the removal of the present structure which interferes with the view from the tomb over the city. The Commission think this axis should be maintained uninterruptedly. The little temple does not belong in the flower garden, of course, and it is cheap and badly designed--quite out of keeping with the work that has been done in the restoration of Arlington.

The Commission would not recommend the re-erection of a lattice summer house anywhere within the garden.

For the Commission of Fine Arts:

Very respectfully yours,
(Signed) Charles Moore,
Chairman.

Brigadier General L. H. Bash,
Assistant Quartermaster General,
War Department,
Washington, D. C.

EXHIBIT C

C O P Y

January 25, 1932.

Dear General Bash:

The designs submitted to the Commission of Fine Arts for standard markers costing \$5,000 and tablets costing \$1,000, have been considered by the Commission of Fine Arts.

The Commission report that the simplest of the designs is the best one in their judgment. The architecture needs very careful study by an architect of real taste and ability because it is very hard indeed to make a simple design and have it lastingly good.

The great thing, however, is the lettering on the tablet as the lettering will make or spoil the tablet. The Commission would be pleased to go into the subject with you further along the lines indicated.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Charles Moore,

Chairman.

Brigadier General L. H. Bash,
Assistant Quartermaster General,
War Department,
Washington, D. C.

EXHIBIT D

C O P Y

January 29, 1932.

Dear Colonel Grant:

The Commission of Fine Arts upon the recommendation of Mr. A. A. Weinman, sculptor member of the Commission of Fine Arts, have approved the models by Mr. Fraser and Mr. Friedlander for the Arlington Memorial Bridge and the entrance to the Rock Creek Parkway.

These preliminary models are now satisfactory to Mr. Kendall and meet the requirements for purposes of contract by the Arlington Memorial Bridge Commission with these sculptors.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission,
Washington, D. C.

EXHIBIT E

C O P Y

January 19, 1932.

Sir:

The Commission of Fine Arts at their meeting on January 19, 1932, approved the bronze statue of Leifr Eiricsson by A. Stirling Calder. A photograph of the statue is attached hereto.

There is also transmitted to you a copy of a letter received from Mr. Calder, in which he asks for the payment of \$10,000 due him for completing the statue. The Commission would appreciate your favorable action in the matter as soon as possible.

It is understood that the Department of State will make the necessary arrangements with Mr. Calder for shipping the statue to Iceland and also regarding matters pertaining to the unveiling of it. Mr. Calder would like to send the statue by the Scandinavian American Line on January 30, or February 13.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

The Honorable
The Secretary of State,
Washington, D. C.

EXHIBIT F

C O P Y

January 22, 1932.

Dear Mr. Crunelle:

The Commission of Fine Arts at their meeting on January 19, 1932, considered the sketch you submitted of a further study of your model. They feel that you should take this opportunity to portray in vivid fashion a Revolutionary soldier. With the general treatment they are in hearty accord. They feel, however, that you have somewhat sacrificed the heroic conception to portraiture. They hope that these suggestions will lead you to a restudy of the figure so as to make it more typical perhaps and less individual.

We were in conference a few days ago with the Commissioners of the District of Columbia regarding the creation of a circle at the intersection of Massachusetts and Nebraska Avenues. The Commissioners seemed willing to provide a circle having a diameter of 160 feet between the curbs, similar to that of Washington Circle in this city. However, before giving final approval they have asked the National Capital Park and Planning Commission to prepare a design showing that a circle will be provided which will properly take care of the traffic situation at that point. Thus another month may elapse before the plan for the circle will be finally approved but we feel it is safe to say we are making headway.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. Leonard Crunelle,
6016 Ingleside Avenue,
Chicago, Illinois.

EXHIBIT G

THE AMERICAN NURSES' ASSOCIATION

CABLE ADDRESS: AMNURSES, NEW YORK



January 15, 1932.

RECEIVED
COMMISSION OF FINE ARTS
WASHINGTON D. C.
JAN 16 1932

Mr. Charles Moore, Chairman,
Fine Arts Commission,
Department of the Interior,
Washington, D. C.

My dear Mr. Moore:

We regret very much that you could not be with us today in conference with the sub-committee on the Delano Memorial, the artist, the landscape architect and Judge Layne's representative, he, too, was unable to be present.

A Meeting of the sub-committee was also held, and adopted the following resolution -

"We, the sub-committee on the Delano Memorial, meeting on January 15, 1932, at National Headquarters, American Red Cross, Washington, D.C., and having been given the power to act, approve the acceptance of the model of the Memorial as presented by the artist, Dr. Tait McKenzie, according to the description submitted by him, with some reservations concerning minor details, such as captions, etc., these to be decided later."

A copy of the artist's description of the model is attached.

The Red Cross authorities, the architects of the building, the landscape architect, the artist and the sub-committee on the Delano Memorial, seem to be in accord on the proposed location of the Memorial.

I wonder if it would be possible to wire me c/o Hotel New Yorker, New York City, the decision of the Fine Arts Commission as to its action on the model, inasmuch as the full Delano Memorial Committee is meeting in New York on January 19, 1932, at 12.30 p.m?

Dr. McKenzie has asked me to say to you -- that he would appreciate hearing directly from you as promptly as possible, as he is very anxious to start work on the figure, providing his design is approved by the Fine Arts Commission.

With kindest regards and appreciation of your cooperation,

Sincerely yours,

Edna Edwards
Chairman, Delano Memorial Committee.

AE:h

"THE JANE A DELANO MEMORIAL."

To Jane Delano and 296 Red Cross Nurses Who Died in the World War, 1914-18, Red Cross Headquarters Area, Washington, D. C. - 1932.

Description of Memorial:

The Memorial consists of a standing bronze figure, draped, and with a head-dress suggesting the head-dress of a nurse, but not a realistic copy of the uniform.

She is standing with arms down at the sides, but slightly extended forward in an attitude signifying service and pity.

The figure stands on a low pedestal directly in front of a niche in the central stele in marble which is about 14 feet in height. This stele is flanked by two low curving walls of the same material with a bench and platform in front. The entire length is about 30 feet.

On the front of the pedestal is an inscription:

"To Jane A. Delano and 296 Red Cross Nurses
who died in the war, 1914-18." *and to those
who served in Red Cross hospitals*

On the front of the curving walls, above the benches, are two inscriptions:

(On the right):

"I would rather live on a crust and serve the
Red Cross than do anything else in the world."
Jane A. Delano."

(On the left):

"Let us go forth and dress the wounds of the
warriors be they friend or foe."
Haldora, the Dane."

On the back of the central stele facing the World War Memorial Building is a Red Cross, cut low relief, beneath which is the inscription:--

"Blessed are the merciful for they shall obtain
mercy."

Underneath ~~is~~ are wreaths or some other appropriate decoration.

The entire memorial will be set in shrubbery and trees, the details of which have still to be determined.

C O P Y

January 22, 1932.

Dear Miss Eldredge:

Supplementing the following telegram sent to you on January 19, 1932: "Commission of Fine Arts at meeting today considered model for Jane A. Delano Memorial and approved the location and exedra. Advise that the architecture be restudied and simplified and that the figure represent adequately the nurse rather than compassion or other abstract virtue. Landscape feature should be greatly simplified and made to fit climatic conditions," the Commission respectfully report:

This Commission approve the general scheme of an exedra with a strong backing of trees supplemented by low planting. Tall trees are necessary in summer to screen the windows of rooms used by workers. The glare of the sun on white marble buildings makes summer work uncomfortable, sometimes impossible. The low planting is necessary to mask the descending driveway at the rear.

The Commission do not approve the sketch of the figure. It is ecclesiastical and is not symbolic of nursing. The sculptor is noted for his intensely vital work, realistic to a degree and yet with sufficient restraint to give permanence. The War Nurse, treated as he has treated many other subjects, is too fine an opportunity to be neglected. The Commission would welcome a study in this sculptor's own style.

The architecture is much too elaborate. The model shows that a plain background, omitting the niche, is a much better setting for the figure. With this idea as a basis the architecture should be worked out with simplicity, good proportions and real style.

The landscape also needs re-study. The garden seems unnecessary and involves an expense for maintenance out of all proportion to the result to be achieved. The chief features of this court should be grass and trees.

For the Commission of Fine Arts:

Very truly yours,
(Signed) Charles Moore,
Chairman.

Miss Adda Eldredge, Chairman,
Red Cross Memorial Committee,
The New Yorker Hotel,
New York City.

EXHIBIT H-2

C O P Y

DR. R. TAIT MCKENZIE,
2014 Pine Street
Philadelphia, Pa.

February 2, 1932.

Dear Mr. Cammerer:

I have your report on the "Delano Memorial" and
will take the suggestions up with Mr. Weinman as
suggested.

Sincerely yours,

(Signed) R. Tait McKenzie

H. P. Cammerer, Esq.,
Secretary, The Commission of Fine Arts,
Interior Department Bldg., Washington, D. C.

EXHIBIT H-3

C O P Y

January 25, 1932.

Dear Admiral Parsons:

The sketches presented by the Allied Architects for the Naval Hospital were excellent so far as they went but what the Commission of Fine Arts would like is a series of sketches of the hillside taken from various points, such as the Lincoln Memorial terrace, the Rock Creek Parkway and the Memorial Bridge.

The sketches submitted showed mainly a treatment of the grounds above the first terrace but what the Public Buildings Commission were concerned about was the protection of the view from the Lincoln Memorial. The Commission of Fine Arts spoke to the architects about this matter and they said they would prepare such sketches, but I doubt whether they realized the importance the Commission attached to such sketches.

Very respectfully yours,

(Signed) Charles Moore

Chairman.

Rear Admiral A. L. Parsons,
Chief of Bureau of Yards and Docks,
Navy Department,
Washington, D. C.

EXHIBIT I

C O P Y

January 30, 1932.

Sir:

The Commission of Fine Arts approve the revised designs you submitted a few days ago for the Astrographic Laboratory of the United States Naval Observatory.

The Commission express their preference for the one without the belt course.

For the Commission of Fine Arts:

Respectfully yours,

(Signed) Charles Moore,

Chairman.

The Honorable,
The Secretary of the Navy,
Washington, D. C.

EXHIBIT J

C O P Y

January 19, 1932.

Dear Mr. Mose;

At the meeting of the Commission of Fine Arts on December 17, 1931, the draft of an inscription for the Old Crossing Treaty Memorial was considered. The inscription as approved by the Secretary of the Interior, Hon. C. G. Selvig, House of Representatives, and the Commission of Fine Arts reads as follows:

OLD CROSSING TREATY MEMORIAL

"The Red River Valley of the North, then included in the State of Minnesota and the Territory of Dakota, was ceded to the United States in a treaty signed near this spot on October 2, 1863, negotiated by Commissioners Alexander Ramsey and Ashley C. Morrill and the chiefs, head men, and warriors of the Red Lake and Pembina Bands of Chippewa Indians.

Erected by the United States, 1932."

For your information I am enclosing a copy of the letter received from Secretary Wilbur, which indicates that you will be allowed ample time to complete the memorial. Congressman Selvig is very desirous, however, that you complete the monument by August 1, 1932. The Commission of Fine Arts will, therefore, give immediate attention to any further studies you will have to submit through photographs of your model.

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. Carl C. Mose,
3210 Girard Avenue, South,
Minneapolis, Minnesota.

EXHIBIT K

C O P Y

January 20, 1932.

Dear Mr. Secretary:

In accordance with your request, the Commission of Fine Arts on January 19, 1932, considered the models selected from the number submitted in the original competition for re-study and re-submission.

The Commission selected from among the models an obverse and reverse which they marked. These selected models in the judgment of the Commission, adequately and in a distinguished manner meet what the Commission believe to be requirements for the design of the most used and so the most representative coin of the United States. The models were numbered 56.

For the head of Washington the standard naturally is the life-mask made by Houdon at Mount Vernon in 1785, and used by him as the basis of his statue at Richmond. This bust is regarded by artists who have studied it as the most authentic likeness of Washington. Such was the skill of the artist in making this life-mask that it embodies those high qualities of the man's character which have given him place among the great of the world.

Judged by this high standard the model selected for recommendation to you is distinguished above those submitted by other artists. Simplicity, directness, and nobility characterize it. The design has style and elegance. The composition, from the medalist's point of view of spacing and balance, is entirely satisfactory. The Commission believe that this design would present to the people of this country the Washington whom they revere.

The selection of the model for the reverse was based on its universality as an emblem of the United States. The general conception is the one universally accepted by the people of this country. This fundamental conception has been worked out by the artist in truly heraldic fashion. The eagle is exceptionally well rendered. It has vigor. It has sculptural quality. The emblematic characteristics get proper emphasis.

The Commission considered the alternative designs submitted by the artist above recommended to you as in a class by themselves. Which of the alternatives is the best was the question. This decision was based on a combination of elements in the design which seemed to the Commission the most artistic one.

EXHIBIT L

While it is satisfactory to point out excellencies in a recommended design, the Commission naturally hesitate to criticise the work of other artists beyond the point that the commendation of the one for specific qualities is in itself a criticism of the competitors.

The Commission, however, found in a design which called for detailed examination a lack of simplicity and vigor in the head, and an artistically unfortunate and also an unnatural arrangement of the hair which became conspicuous in the reduced size representing the actual coin. The reverse was pictorial rather than medalic in character. For these reasons the Commission felt that the design lacked those very elements of universality and permanence which the quarter-dollar should embody.

The Commission also considered a suggestion that the Saint-Gaudens eagle on the twenty-dollar gold piece be used for the reverse. They considered that to use a design that had been used on another coin would be unfortunate and sure to provoke criticism. More over, the eagle as it now appears on the coin has lost that essential quality which Saint-Gaudens gave to it. In reducing the relief vigor has been lost. Now the eagle has the quality of an engraving; it has become a picture instead of an emblem.

In submitting for your consideration advice as to the selection of designs for the new quarter-dollar, the Commission have been guided by the experience of its members in the art of the medal and also with the art of coinage. They have given to this particular recommendation most careful consideration, based on such experience. Also they have felt the responsibility laid upon them both toward the Government which they serve and to the Fine Arts which they are appointed to represent.

For the Commission of Fine Arts:

Very respectfully, yours,
(Signed) Charles Moore,
Chairman.

Hon. A. W. Mellon,
Secretary of the Treasury,
Washington, D. C.

E. D. 148441-19

E. D. 148441-21

January 3, 1932.

Honorable Arthur Capper, Chairman,
Committee on the District of Columbia,
United States Senate, Washington, D. C.

My dear Senator Capper:

The Commissioners of the District of Columbia submit the following report on S. J. Res. 50, 72nd Congress, 1st Session, entitled:

JOINT RESOLUTION

To authorize the Commissioners of the District of Columbia to close upper Water Street, between 22nd and 23d Streets,"

which was received by them on December 28, 1931.

The part of Water Street referred to in the Joint Resolution is all that is left of Upper Water Street, and does not extend beyond 23d St. Upper Water Street between 21st and 22nd Streets was closed by Act of Congress approved February 26, 1922.

The Commissioners of the District of Columbia see no objection to the closing of upper Water Street between 22nd and 23d Streets provided the following amendments are adopted:

Page 1, line 6. Change the comma (,) after the words "south of square 62" to a colon (:) and add the following proviso:

"Provided, that the consent in writing of the owners of all private property on the south side of Square 62 is first had and obtained." It is the opinion of the Commissioners that the Pharmaceutical Association should agree to the closing before any transfer of the property is made.

Page 2, line 2. Change the period (.) after the words "District of Columbia" to a colon (:) and add the following proviso:

"Provided further, that the said Commissioners be, and they are hereby, authorized to enter upon said closed area at all times for the purpose of maintenance and repair of all existing sewers and sewer appurtenances."

Located in this portion of upper Water Street is the 11' 3" diameter Esby Point High Level Intercepting Sewer, the 6' 6" diameter Rock Creek and B Street Intercepting Sewer, a regulating chamber to control the diversion of dry weather flow from Esby Point to the Rock Creek Interceptor and an 18" local sewer. All of these sewers and appurtenances, save the last, must be maintained. The 18" local sewer may be abandoned.

(2)

Hon. Arthur Capper.

Page 2, line 12. After the words "treatment of that area", add the following:

"and in the construction of said building the said Association shall take such steps as are necessary to insure the safety of existing sewers and sewer appurtenances."

According to the proposed location of the American Pharmaceutical Association Building, as plotted from the best information obtainable, the southwest corner of the building will come within close proximity to the 6" 6" diameter Rock Creek and B Street Intercepting Sewer. There is a possibility that the actual location of the building may interfere with this sewer.

Very sincerely yours,

BOARD OF COMMISSIONERS OF THE
DISTRICT OF COLUMBIA

FMB:HP

President

C O - Y

January 19, 1932.

Dear Senator Capper:

The Commission of Fine Arts, at their meeting today, considered the Senate Joint Resolution No. 50, To authorize the Commissioners of the District of Columbia to close upper Water Street between Twenty-second and Twenty-third Streets, and concur in the recommendation of the Commissioners of the District of Columbia, made by letter of January 8, 1932, to amend the Joint Resolution in the matter of maintenance and repair of sewers.

The Commission of Fine Arts favor an amendment requiring the consent in writing of the owners of three-fourths of the private property on the south side of Square 62, to closing that portion of the street. By this amendment no property owner would be prevented from getting access to his property from a street. Upper Water Street never has been opened. It is a rudimentary street only one block long. The American Pharmaceutical Association, who have been waiting several years for the opportunity to begin the construction of their building in this square, own all the land adjacent to upper Water Street, excepting a corner lot, which also faces Twenty-second Street. The erection of the proposed building will be a distinct contribution to the National Capital. It will form a portion of an appropriate frame to the Lincoln Memorial.

For the Commission of Fine Arts:

Very respectfully yours,
(Signed) Charles Moore,
Chairman.

Hon. Arthur Capper, Chairman,
Committee on the District of Columbia,
United States Senate,
Washington, D. C.

EXHIBIT M-1

COPY

Arlington Memorial Bridge Commission
Navy Building, Washington, D.C.

January 8, 1932.

McKim, Mead & White,
101 Park Avenue,
New York, N.Y.

Subject: Columbia Island Plaza.

Gentlemen:

Reference is made to your letter of January 6, 1932, with comments on the Bridge Plaza and Columbia Island. The Bridge Plaza will be made the subject of a separate letter. This letter pertains to Columbia Island.

Your drawing 3A5-6, revised to 1/6/32, has been carefully gone over in the light of certain studies that were made recently and submitted to the Arlington Memorial Bridge Commission. It is suggested that you consider revising this drawing as follows:

(a) From a traffic standpoint, it would seem that the radius of the circle should be 96 ft. or greater, and that the radial width of the concentric road should be 45 ft., instead of 90 ft. and 50-ft., respectively, as shown. The width of the road could be increased to advantage, but any increases should be taken up on the outside edge of the road and not by decreasing the radius of the circle.

(b) The north-south road is actually 60 ft. wide, and not 50 ft. as this drawing shows.

(c) The grass plots near the pylons are a vast improvement from a traffic standpoint, but it is suggested that to spiral the curves rather than to have arc and tangent would improve them considerably. It is noted that the diagrammatic plan does not agree with the general plan as to these grass plots.

(d) The same applies to the curbs at the intersection of the north-south road with the circular part of the Plaza, where the drawing shows 35 ft. radius. A spiral curve here with a radius approximately 85 ft. would be greatly preferred, so as to eliminate a traffic jam at this point due to the sudden turn following a long straight-away.

EXHIBIT N

1/8/32.

(e) With regard to the pedestals: Our Parks Division suggests that some other treatment might be preferable due to the fact that it has been their experience that walks such as those shown behind the pedestals not only collect trash but are favorite places for children and others to commit nuisances. A layout such as this also offers a considerable police problem at night.

(f) With regard to the hedge, the drawing shows the hedge indefinitely prolonged down the axis of Columbia Island. This does not agree with the scheme of Mr. Greenleaf, that this hedge would stop at the vases, without turning down the axis. In this connection, traffic studies indicate that there should be some sort of gate in this vicinity to close off traffic during funeral ceremonies. Perhaps it might be well for you to consider this point as it might fit in with the architectural solution for this Plaza.

(g) Attention is invited to the location and spacing of the trees. In a previous letter it was suggested that trees be left off these architectural drawings because they are likely to become confused with the planting plans. In this particular case the landscape architects have pointed out that these trees are being shown as actually 32 ft. apart, but if they are to be elms the proper spacing should be at least 50 ft. It might be well to merely omit them from the drawing until the plans for the landscaping have been completed.

Very truly yours,

(Signed) U.S. Grant, 3rd,
Executive and Disbursing Officer.

January 18, 1932.

Lieut. Col. U.S. Grant, 3rd, U.S.A.,
Executive Officer, Arlington Memorial
Bridge Commission,
Navy Building, Washington, D.C.

Dear Colonel Grant:

We have carefully considered the suggestions in your letter of January 8th, received here January 15th, concerning the Columbia Island Plaza. Suggestions "A" and "B" seem to us perfectly proper. The spiral curves suggested in paragraphs "C" and "D", and which I imagine are such as were shown to me in Major Gillette's office on January 16th, seemed to me to weaken entirely the shape of the Plaza. Such curves would take from the Plaza all architectural character and would make practically impossible any proper location for the pedestals with the recumbent deities.

With regard to "E", the treatment we showed seemed to meet with favor with both the Arlington Memorial Bridge Commission and the Commission of Fine Arts at the last meeting I attended. We should recommend that the pedestals and surroundings remain unchanged.

As to paragraphs "F" and "G" which have reference to the hedges and the trees, we agree that the treatment suggested by the landscape architects should be adhered to.

As to the Gates or barriers for the closing of

C O P Y

Lieut. Col. U.S. Grant, 3rd, U.S.A.

-2-

January 18, 1932.

traffic during funeral ceremonies, our suggestion is that they be in the shape of removable metal posts with chains between. This method if thought necessary, could also be used in the space between the two circles.

Yours very truly,

W.H.K.

c.c. Mr. Charles Moore



C O P Y

January 22, 1932.

Dear Kendall:

I have your letter of January 20. I had a long talk with Colonel Grant on the subject of going ahead with the Memorial Bridge work and the Arlington Terrace. I have urged him as you have done, to complete the approach to the Cemetery and especially the planting.

We have had a satisfactory interview with the architects of the Naval Hospital in regard to their terraces, which is a very important consideration, as seen from the Bridge and Parkway.

Cordially yours,

(Signed) Charles Moore

William Mitchell Kendall, Esq.,
101 Park Avenue,
New York, N. Y.

EXHIBIT N-1

C O P Y

January 21, 1932.

Dear Mr. Commissioner:

Acting under the Shipstead-Luce law the Commission of Fine Arts are getting just now a multitude of requests for advertising signs, with resulting perplexity. Often persons driven out of the south side of the Avenue have taken refuge on the north side and want to take their signs with them. This is all quite natural.

Now the object of the Shipstead-Luce Act was to create good order opposite the new and dignified public buildings in the Triangle and in public building and park areas. To have a long line of handsome public buildings on the south side of Pennsylvania Avenue facing a glare of heterogeneous signs primarily for advertising purposes on the north side is what Congress tried to prevent. The Commission of Fine Arts is concerned to carry out the will of Congress, with which it is in hearty accord. The question arises as to how to carry out this intention with the least possible restriction on private owners.

As the first step the Commission has declined to approve any sign that projects into public property. This disposes of many applications, and when it is understood little complaint has come.

As the next step the Commission have made the tentative rule that a sign shall not be of such size or so placed as to disturb the main architectural lines of the building on which it is to be located. This rule is more difficult and more uncertain; but it is the best we can devise as yet to accomplish the purpose. These architectural lines may not be good in themselves; but they are the permanent expression of the original builder's conception. To cover them with signs results in disorder, which is a much more serious consideration.

This letter is written with a view to having the Commissioners understand the lines along which the Commission is working to establish a sense of good order and dignity in the national capital; to invite criticism or suggestions, and to promote cooperation between the Commissioners of the District of Columbia and the Commission of Fine Arts in carrying out the provisions of law and thus to accomplish the intention of Congress.

Very respectfully,

(Signed) Charles Moore, Chairman.

Hon. Luther H. Reichelderfer, President,
Board of Commissioners of the District of Columbia,
Washington, D. C.

EXHIBIT O

MR. FREDERIC A. DELANO
OF WASHINGTON, D. C. CHAIRMAN
LT. COL. U. S. GRANT, 3D
DIRECTOR, PUBLIC BUILDINGS AND PUBLIC PARKS
VICE CHAIRMAN, EXECUTIVE OFFICER
HON. ARTHUR CAPPER
CHAIRMAN, COMMITTEE ON THE DISTRICT OF
COLUMBIA, UNITED STATES SENATE
HON. CLARENCE J. MCLEOD
CHAIRMAN, COMMITTEE ON THE DISTRICT OF
COLUMBIA, HOUSE OF REPRESENTATIVES
MAJOR GENERAL LYTLE BROWN
CHIEF OF ENGINEERS, U. S. ARMY



MAJ. JOHN C. GOTWALS
ENGINEER COMMISSIONER, D. C.
MR. HORACE M. ALBRIGHT
DIRECTOR, NATIONAL PARK SERVICE
MR. ROBERT Y. STUART
CHIEF, FOREST SERVICE
MR. FREDERICK LAW OLMSTED
OF BROOKLINE, MASS.
MR. JESSE C. NICHOLS
OF KANSAS CITY, MO.
MR. WILLIAM A. DELANO
OF NEW YORK, N. Y.

NAVY BUILDING,
WASHINGTON, D. C. January 18, 1932.

Mr. Charles Moore,
Chairman, Commission of Fine Arts,
Interior Dept. Bldg.,
Washington, D. C.

Subject: Zoning Regulations.

My dear Mr. Moore:

I am glad to learn by your letter of December 30, 1931, that the National Commission of Fine Arts will in future cases require a statement of the zoning regulations in connection with each submission of building plans. Such a requirement should greatly assist in providing coordination between the Zoning, Planning, and Fine Arts Commissions.

May I point out, however, that even with this requirement, we may not get the desired information because technically the purchase of property by the United States automatically removes the zoning limitations of the 1920 law, although leaving intact the requirements of the 1910 law. There may be cases, therefore, when officials would state that there were no zoning requirements when in fact public policy would make it desirable to consider the zoning previously applied to the area in question or now applying to adjoining private property.

In connection with your reference to the zoning of the Naval Hospital site, may I call your attention to the fact that this area adjoins a 90-foot zoning district and that if the same zoning were applied to the property of the Hospital, a height of 90 feet above the curb at the middle of the building would be permitted under the zoning. The middle of the front of the new Naval Hospital, as now designed by the Allied Architects, faces a point on 23rd Street which has an elevation of 47 feet. This would mean a permitted height of 137 feet for the top of the building. It is my understanding from the Allied Architects that you have already tentatively approved an elevation of 150 feet for buildings on this site. There would therefore seem to be no foundation for your implied criticism of the zoning limit being too high in this particular case.

I have also noted your statement of the desire of the Fine Arts Commission to cooperate with the Zoning and Planning Commissions. Perhaps the best way to start such cooperation on these matters would be an exchange of information between the Commissions concerned in relation to each building which comes before your body prior to any expression of opinion to the architects or owners of buildings by your Commission. I recognize, of course,

(Mr. Charles Moore)

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the desirability of recommendations by the Fine Arts Commission on zoning height matters as well as on other elements in the appearance of buildings, but respectfully suggest that since zoning affects two other Commissions, advice to these other zoning authorities should precede the advice to individual architects or owners.

Very truly yours,

A handwritten signature in dark ink, appearing to read "U. S. Grant 3d", written in a cursive style.

U. S. GRANT 3d,
Executive and Disbursing Officer.

C O P Y

February 10, 1932.

Sir:

The Commission of Fine Arts acknowledge the receipt from you of revised sketches prepared by Captain Gilbert White for the mural painting on the stairway of the Administrative Building of the Department of Agriculture.

The Treasury Department invites "such comments thereon as you (the Commission) may care to make".

The Commission of Fine Arts, representing various branches of the fine arts, namely, architecture, sculpture, painting, landscape architecture, all intimately connected, are deeply concerned that the new public buildings shall contain mural paintings representative of the art of mural painting as it has been developed in this country since the Chicago World's Fair of 1893. They recall that the Capitol of the United States was decorated throughout by Brumidi, according to the standards then accepted, and they would be pleased to see the same care and consideration given to the new buildings as was given to the Capitol in its day.

The Commission feel that the Agricultural Building offers an opportunity for a beginning here in Washington of a field of decoration closely related to the purposes of the building itself and at the same time representative of the art of mural painting as shown in public and private buildings in other cities of this country. They feel, also, that American agriculture offers to the artist a variety of subjects that should appeal to him.

The matter of mural paintings for the Agricultural Building first came to the attention of this Commission in October, 1930, when they disapproved sketches submitted by the architects of the building, because both of unsatisfactory drawing and also because they were not related to the subject of agriculture.

At that time the Commission advised the Treasury Department that the subject of mural paintings should have the same attention as is given to sculpture. (The sculpture for the pediments of the Commerce building relate directly to the functions of that Department.) The Commission advised that a limited competition be held for the murals in the Agricultural Building and furnished a list of ten of the leading American mural painters.

EXHIBIT P

The first sketches by Mr. White were not related to American agriculture, and were rather in the nature of easel paintings than in accordance with the tradition of mural painting. They have not been so changed as to remove the objections raised by the Commission.

This Commission submitted the sketches to the Secretary of Agriculture, who advised the Commission that "these murals are not symbolic of American agriculture, particularly of the agriculture of today.

For the foregoing reasons the Commission return the sketches with the comment that in their judgment it would be unfortunate for the Agricultural Department and for the art of mural painting in this country to begin the decoration of the new public buildings with murals not representative either in themselves or representative of American art as practiced today.

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

The Honorable
The Secretary of the Treasury,
Washington, D. C.

C O P Y

THE SECRETARY OF AGRICULTURE
Washington

February 8, 1932.

Dear Mr. Moore:

With further reference to your letter of January 25th enclosing sketches of the mural decorations suggested for the stairway of the Administration Building of the Department of Agriculture, it seems to us that these murals are not symbolic of American Agriculture, particularly the Agriculture of today. If your Commission is considering the final settlement of this matter, we would appreciate your having this thought in mind.

Recognizing that there may be some delay in your final approval of a satisfactory decoration, we would greatly appreciate arrangements being made to complete the painting of the first and second floor lobbies as soon as possible.

Sincerely,
(Signed) Arthur M. Hyde.

Mr. Charles Moore, Chairman,
The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

January 30, 1932.

Mr. Charles Moore, Chairman,
The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Dear Mr. Moore:

Acknowledgement is made of your letter of the 25th with reference to the proposed mural decorations of this Department. While we should very much like to have this work done, it seems to us, under the present need for economy, this could be very well postponed until a later date. We would, therefore, suggest that the painting of the first and second floor lobbies be completed and the mural postponed. If it is possible to do so without interfering with the future painting of the mural, we would also suggest the stairway be finished at this time to match our office.

Sincerely,
(Signed) Arthur M. Hyde,
Secretary.

EXHIBIT P-1

C O P Y

January 21, 1932.

Dear Colonel Grant:

The Commission of Fine Arts at their meeting on January 19, 1932, gave further consideration to the model of a fountain designed by Mr. Horace W. Peaslee, architect, for the Sixteenth Street side of the Grand Terrace of Meridian Hill Park.

The presentation to the Commission of a sketch model for the treatment of the side of the wall, followed by two inspections of the place itself, has demonstrated the value of models as a basis of judgment in such matters. The model convinced the Commission that the place called for a very simple treatment; and the visits led them to question seriously whether a fountain so near the street could be used to advantage. The available space is comparatively small. It is not on an axis and so is only an incident in the wall itself.

You will recall that the Commission recommended the elimination of an entrance at this place primarily for artistic reasons and secondarily with a view to saving money urgently needed for work within the park itself. The same artistic reasons would dictate for the treatment of the wall a design in conformity with the severity of the wall itself.

This is a question of taste, and the model will have much more than repaid its cost if the recommendations herein contained shall be adopted. At the same time the Commission desire highly to commend the idea of the model as a means of reaching a conclusion, and also Mr. Peaslee's careful presentation sketch.

For the Commission of Fine Arts:

Very respectfully yours,
(Signed) Charles Moore,
Chairman.

Lieut. Col. U. S. Grant 3d,
Director, Public Buildings and
Public Parks of the National Capital,
Washington, D. C.

EXHIBIT Q

